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and the Schuyler Mansion, 1760-1761, in Albany, owe their renewed leases of life to the far-sightedness of individuals or the patriotism of societies.

The value of a notable building of an earlier period than our own, especially when filled with the furnishings and the reminders of the period to which it belongs, as in the cases of the houses mentioned, is great, vividly portraying what otherwise would be forgotten by all except the antiquarian and the delver in books.

It is a pleasure to record the addition to the list of historic public buildings of New York City of the Dyckman House, built about 1783, at what is now 204th Street and Broadway, through the generous gift of Mrs. Bashford Dean and Mrs. Alexander McMillan Welch, descendants of the original builder. The building will ever remain a monument to the worth and character of the sterling Dutch family from which it takes its name, and in particular to William Dyckman, grandson of Jan, founder of the line in 1660, who built the house, and to

Isaac Michael Dyckman, the last of the line to bear the name. With the City Hall, Fraunces Tavern, the Van Cortlandt Manor House, and the Jumel Mansion, this interesting house,¹ carefully restored to its original condition, fully furnished in the style of its period and chiefly with the objects that belonged in it, or to members of the Dyckman family, and set in grounds laid out and planted in their original character, takes its place as an historical museum of importance for the study of the architecture and the manners and customs of the last quarter of the eighteenth to the first quarter of the nineteenth century.

Such a gift as this is a source of pleasure not only to the antiquarian and the historian, but to all who see it, and especially to those who delight in the things that do the city honor.

¹ An admirable handbook describing the house and its contents, its locality, its builder and his family, has been published and may be procured at the Dyckman House Museum.

RECENT ACCESSIONS AND NOTES

CHARLES BALLIARD

THOSE who have been associated with the Museum during the last thirty years, and especially those who knew it in the first years of the occupation of the building in Central Park, will remember the genial face and hearty voice of Charles Balliard, and they will learn with regret of his death in Reigner, France, on April 15, 1916.

Trained in Geneva, Switzerland, as an expert watch-maker, Mr. Balliard came to this country when a young man to follow his trade and was first employed by Messrs. Tiffany and Company as a repairer of watches and objects of art. His association with the Museum began in 1879, when he was engaged to restore the objects of

Cypriote art, recently purchased from General di Cesnola.

At one time Mr. Balliard entered business for himself in Clinton Place, where he sold objects of art and music boxes, but he returned to the Museum as repairer and mounter of delicate objects. In 1894 he became the Museum photographer and remained in this capacity until ill health compelled him to accept the leave of absence given him by the Trustees.

Skilful and resourceful in his work, amiable and friendly in his personality, Mr. Balliard was one who impressed himself strongly upon the minds and affections of all, and the world that knew him is left the poorer by his absence from it.

A SPANISH MANTILLA.—To the imaginative mind a mantilla, perhaps a treasured